



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

acquaintance elsewhere with the '*matière de Rome*,' to fall into the error of Foerster and think here of the 'Widow of Ephesus.' And then, how likely it becomes that Crestien was in reality mingling a Celtic and a Classic theme! The more so as the whole scene at the fountain with all its accompaniments of sudden rain, defender and consequent marriage, is closely paralleled by the widespread Italic Diana myth.<sup>10</sup> Even the names in a rough way bear out the analogy,<sup>11</sup> Lunete being clearly suggestive of the three-fold goddess, while Laudine may merely be a corrupted *Lá Diane* and the Dameisele Sauvage (v. 1620), of whom Dr. Brown makes no mention, a sadly perverted Silvanus. Thus it might happen that we have in *Yvain* a 'combination' of stories, the introduction of the fountain with its rain-making qualities (cf. the Grail romances with the rain in the Grail forest<sup>12</sup>) being due to a fusion in Crestien's mind of the Fairy Mistress story with a local French version of the Diana myth. That the former had a form akin to the *Huth Merlin* episode of Arthur, Morgain and Accalon, cited above, seems likely from the fact that *Escalos* in v. 1970 is *Ascalon* in mss. V. M. and S., as also in Hartmann's *Iwein*, a variant obviously identical with *Accalon* and curiously suggestive of Welsh *Kynon* (in *Owein and Lunet*). Miss Paton (p. 276) points out that Diana was regarded as the tutelary goddess of the Ardennes, a circumstance which may be reflected in Crestien's *Argone*, v. 3228. The fact that Crestien repeats himself and re-embodies his old themes in new forms will be admitted by Dr. Brown, who mentions (p. 137) the equation of the *Joie de la cour* and the *Chateau de pesme adventure*. Gawain's adventure (*Perceval*) at the Magic Castle is of the same general type, and the *Lancelot* contains a similar situation mingled with what is probably a crude re-arrangement of the 'tournament' in *Cligés*, adapted to a new tale. *Cligés*, as Gaston Paris has shown, is a revised *Tristan*; *Yvain* without doubt is a reversed *Lancelot*. Perhaps even

the *Chevalier au lion* is nothing more than the antithesis of the *Chevalier à la charrette*, a name of honor set over against a name of shame.

If there be a measure of truth in the above, it is difficult to agree with the author that Crestien was following a clearly defined *conte*. Evidently his own works were intended primarily for recitation. That he was himself just as often an auditor of others' works is very likely. His knowledge except in rare cases must have been chiefly a matter of oral tradition. Thus, and thus only, we can account for the obscurity and evident perversion of many of his episodes. Moreover, as Baist already remarks,<sup>12</sup> the *Yvain* bears the distinct stamp of popular narration. The ending (v. 6815 ff.) is to me a typical fairy-tale conclusion. Compare the "*ne ja plus n'an orroiz conter*," etc., with the end of *Aucassin et Nicolette*: "*no cantefable prent fin, n'en sai plus dire*." In only one other place does the poet mention a possible source (v. 2685), and there he is scarcely to be misunderstood: "*et dit li contes, ce me sanble*."

These are some of the reasons why, in my opinion, Dr. Brown has not definitely solved the *Yvain* question. That he has, however, advanced it a step toward that solution can not be denied. From a mechanical point of view his study leaves little to be desired. Perhaps an index, such as Index II of Miss Paton's work, would increase its usefulness for the general student of mediæval literature.

WM. A. NITZE.

Amherst College.

## GERMAN FAIRY-STORIES.

*Kinder- und Hausmärchen* der Brüder GRIMM.

Selected and edited with an introduction, notes and a vocabulary by B. J. VOS, Associate Professor of German in the Johns Hopkins University. *New York*, etc.: American Book Company. [1903.]

There have been several editions of German fairy-stories, published for the use of students, before the appearance of the present volume.

<sup>12</sup> *Zeitschrift für romanische Philologie*, XXI, 402-405.

<sup>10</sup> Cf. Frazer, *Golden Bough*, London, 1890, p. 4.

<sup>11</sup> Dr. Brown says (p. 26): "nearly all the names of the *dramatis personæ* are Celtic."

<sup>12</sup> Gautier's Continuation of the *Perceval* and the *Perlesvaus*.

One of the earliest books in this line of literature appeared in the year 1881, with notes by Mr. Wm. Archer (H. Holt & Co.). The text fills 204 closely printed pages, the notes occupy 24 pages. The book contains 42 stories; the notes at the end give "translations of the most difficult idiomatic phrases into their English equivalents." This was the only object the editor had in view; there are no explanations of the idiomatic phrases, nor is there a single reference to grammar, inflections, or syntax. Mr. Archer says: "The idiom of the German language permits the frequent use of the adverbs, *noch*, *doch*, *jetzt*, *einmal* and *schon*, for emphasis, but their translation into English should always be avoided, except when used to modify a verb, and even then as sparingly as possible." We are a little more conscientious about matters of this kind nowadays. The Publisher's Note reads: "The plain narrative, with its simply constructed sentences, is well adapted for the tyro." That might be so, if the tyro were aided by a vocabulary.

In 1885 there appeared a collection of fairy-tales, edited by W. H. van der Smissen (D. C. Heath & Co.). The book contains only 8 stories; the notes are more comprehensive than are those attached to Mr. Archer's publication; they also pay some attention to various grammatical difficulties. The vocabulary is helpful to the beginner, and the remarks on the construction of sentences are valuable.

Next in the order of publication we find a collection of Grimm's fairy stories (43), edited by Charles P. Otis (1887; H. Holt & Co.). This book is far superior in every way to any editions that had appeared before that time. It is not only provided with a very carefully arranged vocabulary and copious notes that are of real advantage to the student, but it includes an introduction giving some valuable information on the antiquity of the stories, the style and form of language, as well as on general mythological features that in his opinion form the background of some of the fairy-tales.

The next publication to be considered is the edition by G. Eugène Fasnacht (Macmillan & Co., 1891). It comprises but 7 stories, with vocabulary and notes. As to the latter, they amount to an interlinear translation at least as far

as the first story is concerned. It seems to us that students who must be told that *hatte* is the 3d pers. sing. pret. ind. of *haben*, or that *er* is a pers. pron. meaning *he*, or *it* if the English word is neuter, might postpone the reading of these fairy-stories until they have mastered the elements of German grammar. If they need such rudimentary instruction, how can they be expected to understand and retain idioms like *sich auf den Weg machen*, or the use of the subjunctive in indirect discourse? At the very beginning of the first story we have: *Der Esel machte sich auf den Weg nach Bremen, dort, meinte er, er könnte ja Stadtmusikant werden*. The editor has endeavored to reconcile the conflicting claims of beginners, on the one hand, and of better-trained minds, on the other. The matter, intended for beginners, contains in *larger* type "strictly elementary notes in which the repulsive terminology of grammar is carefully eschewed; whilst the supplementary Notes in *smaller* type, adapted to the wants of the more experienced, fully explain all real difficulties peculiar to German construction in general and to the quaint diction of these tales in particular." It appears to us that this method of reconciliation consists in trying to pursue two different purposes at the same time. It is not an easy task; the beginner, unless he be endowed with peculiar optic nerves, cannot help seeing the notes in *smaller* type which are just below those in *larger* type. But in this way he will behold the "repulsive terminology of grammar," as, for instance, "*guter* is the masc. sing. nom. form of *gut*, here declined strong, because it is preceded by *kein*;" this source of information, however, ought to be "carefully eschewed" by the beginner. On the other hand, supposing the beginner succeeds in closing his eyes to the *smaller* type and comes to the sentence: *Als er (der Esel) ein Weilchen fortgegangen war* (on the 8th line of the first story), he will find in the notes in *larger* type "*fortgegangen*, past part. of *fort-gehen*, 'to go away,' 'to walk on.'" As the notes in *smaller* type are intended for the advanced student only, he ought not to avail himself of the information given in this connection (in *smaller* type) that some verbs take the auxiliary *sein* and that in the past participle of a separable verb *ge* is inserted between the prefix and verb.

There is no trace of any attempt to throw light

on the peculiar and general features of the fairy-tales, or on their scientific aspects, except in a foot-note on the first page of the Preface. Applying the term "*naïveté*" to the manner in which the stories are told, the editor says: "I venture to say *naïveté* with all due deference to those who can see a solar myth lurking beneath every miraculous incident of folk-lore." We do not remember Professor Max Müller's reply to the remark.

Mr. M. Homann edited a collection of "popular German tales" with grammatical and explanatory notes in 1897 (Hachette & Co., London, Paris, Boston). There are 20 stories in the book, some of them collected by the brothers Grimm, others arranged by Ludwig Bechstein. The notes are very satisfactory, both in regard to the explanation of idiomatic phrases and in relation to grammatical forms and constructions.

The latest publication on the subject is an edition, containing 21 fairy-tales, by Professor B. J. Vos of the Johns Hopkins University. The introduction opens with a biographical sketch of the brothers Grimm; no edition of the stories ought to be without one.

The subject taken up next is the literary aspect of the *Märchen*, which includes also a consideration of such inflected forms and orders of words as are peculiar to the text. As to the scientific aspect, or the origin and antiquity of the subject matter, Professor Vos mentions and explains three different theories. According to the first one held by the Grimms and, in a general way, adopted by Professor Otis in 1887, there is an intimate connection between Teutonic mythology and the *Märchen*. Professor Vos, in common with most scholars of the present day, rejects this theory and also the second one according to which the *Märchen* originated during "the savage state of man" and by "the savage way of regarding the world." He apparently accepts the third theory: that they are Buddhistic in origin. At all events, his remarks on the subject are interesting and certainly convey all the information that can be expected from an Introduction to a text-book.

The edition contains a very good vocabulary. The stories have been arranged, as far as possible, in the order of their difficulty and this is another

point that is to be recommended. As to the Notes, opinions may differ not in regard to the value of those actually given, but as to the number of them. As Professor Vos says in his Preface that the *Märchen* are frequently taken up in the first stages of German study" some notes might have been added to the first 5 or 6 stories. We notice a few points of minor importance that may be changed in later editions. On page 49, line 17, the note says "*kam . . . dahergelaufen*. German uses the past participle with *kommen*, English the present." An instance of this construction occurred before on page 42, lines 25 and 26, "*kamen sie beide herabgeflogen*." A reference to the 'ethical' dative might also prove to be of advantage, as, for example, in "*Morgen mußt du mir anfangen zu arbeiten*" on page 86. But these are, as we have just said, matters of slight consequence and we are glad to say that this is by far the best edition of the *Märchen* for school purposes that has been published.

G. T. DIPPOLD.

Massachusetts Institute of Technology.

#### FRENCH VERSIFICATION.

*A History of French Versification*, by L. E. KASTNER. Oxford: Clarendon Press, 1903. 8vo., xx and 320 pp.

Let it be said first of all that this book is a useful one, full of valuable information, handy for reference—though a complementary Index would be a welcome addition,—a book to be warmly recommended by people who wish to be introduced without too much trouble and without unnecessary details into the secrets of French versification.

This does not mean, however, that we consider the book an ideal one from all points of view.

There were two methods of approaching the subject, the analytic and the synthetic, the first giving merely facts, the second the meaning of facts. As there are relatively many points that remain unsettled in the field covered by Mr. Kastner's book, he preferred the analytic treat-